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LACHNER'S REMINISCENCES OF SCHUBERT,
from Lewinsky's "Vor den Coulissen."(From an article by Dr. R. ERMANN in the *Allgemeine Musik-Zeitung*.)

I usually took my dinner at the Haidgögel, a very well-known eating-house in the Stefansplatz, Vienna, a house which after a few years ceased to exist. I often found there a young man of an unusual appearance, apparently some years older than his face. There was something peculiar in his look. His face was round, fat, and somewhat bloated; his forehead projecting; his lips parted; a snub nose; and hair somewhat thin and sparing, which gave his head an original appearance. He was below the middle height with rounded hips and shoulders. The expression of his face was not uninteresting. When he wore his spectacles—which he generally did—he had a somewhat fixed look. But if the conversation turned on music, his eyes lighted up, and his features grew animated.

This daily intercourse, and the fact that I happened to sit next to him at a concert, where his remarks on the performance attracted me, improved our acquaintance; and the evident similarity of our interests and tastes led by degrees to constant meetings, and to a close and intimate friendship.

This was Franz Schubert, a name at that time only slightly known.

I soon made acquaintance with his friends, Bauernfeld, Schwind, Rindhartinger, Lenua, Anatasius Grün, Grillparzer, Castelli, Carajan, Dessauer, Feuchtersleben, and others, whom I met almost daily, often at the Gasthaus of the "Stern," in the Brandstatt. At such times, the poets would read their last productions, and Bauernfeld his comedies, which were at that time much in favour with the public; and we musicians thus often found materials for composing.

Schubert and I communicated our sketches to one another, and took frequent walks in the beautiful neighborhood of Hietzing, Dornbach, Klosterneuburg, the Kahlenberg, Leopoldsdorf, etc., in which excursions we were often joined by Schwind and Bauernfeld. At that time, I lived in a house with a garden, behind the Invalidenhaus, and there Schubert frequently came. There we played for the first time his fine four-hand fantasia in F minor (Op. 108), and many others of his compositions of that date.

It was in my house, also, that his grand octet for strings and wind (Op. 166) was first performed; as well as his splendid string quartet in D minor, with the variations on "Death and the Maiden." That quartet is now universally beloved, and considered as one of the greatest in existence; but in those days it was by no means so much liked. Schuppanzigh, the great violin player, who from his age was thought hardly equal to such a task, said to Schubert at the end "There is nothing in that, my friend, but never mind—stick to your songs." Schubert's answer to this was at once quietly to collect the parts and lock them up as if for good in his desk—a piece of self-denial and modesty which would not be found in many composers of the present day.

He was hardly more fortunate with his wonderfully beautiful symphony in C. I went with him to the first rehearsal in the Hall in the Herrengasse, and this remarkable work, which afterwards became so celebrated, and is now included in the repertoire of all the great orchestral societies, excited but very limited applause.

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BACH'S VIOLIN DAYS.

It is a pity that historians have not thrown more light on Johann Sebastian Bach's experiences as a violinist, says the *Violin World*. After he lost his voice, he turned his attention to the violin, and, on leaving school at eighteen, received the appointment as violinist in the ranks of the Grand Duke of Saxe-Weimar's Court Orchestra. Crowstee says this appointment could not have been either very lucrative or one that young Bach very much cared for, as in the same year (1703) we find him exchanging it for that of organist to the new church at Arnstadt. This was more to his taste, for he preferred organ-playing to fiddling. But his new duties were heavy and the pay extremely light—a not infrequent case with organists of the present day.

It was while in this position that Bach made the acquaintance of "Vivaldi's Concertos for the Violin," and determined to arrange them for the clavi-chord. When he returned to Weimar, on the invitation of the Grand Duke Wilhelm Ernest, it was to assume the post of Court Organist. He remained nine years, and was also elevated to the position of conductor of the Weimar court orchestra. While residing in Leipzig, Bach's humble apartments in the Thomas-Schule were ever hospitably open to connoisseurs and lovers of music, and quartet parties were frequently gotten up. The old man was wont to take up the viola part, and also look well after the strings. If new compositions were brought him for criticism, he would assume himself by turning their trio into a quartet, or, sweeping away the top parts, extemporize a new composition from the same bass. Then he would, in the kindest manner, point out the good points and the defects of the score.

As Frederick the Great said—"There is only one Bach!—only one Bach!"

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THOMAS M. HYLAND, EDITOR.

MARCH, 1897.

MAURICE GRAU,

Managing Director Metropolitan Opera House.

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THE EDUCATION OF MUSICIANS.

Should the musician be educated, is a question no one in his senses asks an exchange, would answer in the negative, and yet a contemporary pours tons of cold ridicule on the college cap of Miss Annie Patterson, of the Royal University of Ireland, because she has had the temerity to advocate the usefulness of a general education for the musician. "The study of languages," says she, "improves the memory and enlarges the sphere of thought. Mathematics helps the brain to work in order and sequence, so to speak; physics make the senses more acute, and strengthen the intelligence." Her opponent is a question that a mind well stored with general knowledge is not essential to high musical powers. Of course, it is not; nor is a knowledge of Plato essential to high art, letters, or even to digestion. One might as well ask if musical knowledge is essential to high literary powers (though many novelists might do well to study at least the technical terms of music). But, all the same, Miss Annie Patterson is partly right, in our opinion.

Let us put the question a different way. So much is written of talent and genius that we must forget all about them if we are to look at the matter steadily and as a whole. Supposing there are two men of equal musical gifts and equal musical education, what will make one superior to the other? Please don't answer "genius," because that is left out of the calculation altogether. What makes one man superior to another? Character, you answer. That would be true if we took the capability of "getting on" as a measure of ability; but we are speaking of innate superiority, quite apart from the rewards it may gain from the world. The knowledge is simply "brain." That being so, is it not a good thing to exercise the brain in as many directions as possible, and will not a man with a brain that has been used on other things than music be more the master of the intricacies of the art than he who has been educated in only one direction, unless he contended that music contains all the essentials of mathematics, languages and science. There is no valid reason why a musician should be granted a charter of ignorance.

The day has gone by when the musician was a person who knew nothing outside his own art, and the modern status of modern musicians is almost entirely due to the fact that the most of them have been as well educated as ordinary well-educated citizens. Beethoven, Schubert (who was better educated than is generally admitted), Mozart and Handel could not boast of much education, it is true, but they would have been none the worse for more, but their music—that would not and could not have been better! Perhaps not; but, at any rate, it might have been better. Look at Schumann, Liszt, Wagner, Bülow, Berlioz and Mendelssohn.

Like the veriest romance says *Musical Age*, a romance, however, that has had its share of stern realism in the way of hard knocks—is the life story of Maurice Grau, manager of the Metropolitan Opera Company.

Mr. Grau's eventful career in connection with opera began in 1872, when he found himself selling opera hooks. No great earnest of a rise to higher planes was this—so many boys have hawked librettos and sung a way in after the same manner, with the opera house a more haunting ghost of the past.

Maurice Grau was predestined to a theatrical career.

Born in 1849, in Brunn, Austria, near the house of the Strakosches and Maretzkes, Maurice Grau came with his parents to New York when he was five years old. He grew up in the First and Seventh wards, went through the public school, was graduated from the Free Academy in 1869, entered Columbia Law School and spent two years in the office of Morrison, Lauterbach & Spingarn; but the interest in opera and dramatic affairs which had been created by his association with his uncle and predecessor, Jacob Grau, led him to abandon the law before being admitted to the Bar. For many years he remained in his uncle's employ in various capacities which enabled him to learn the technique of the business.

In 1872, he began with an enterprise of his own, and in conjunction with Charles A. Chizzola, brought Annie to the company. The same year he managed Rühlinstein.

In 1873 he formed the Clara Louise Kellogg English Opera Company. At the same time he was busy laying plans to bring from abroad Italy's famous tragedian, Salvini, the first time in thirteen years, made his debut under Mr. Grau's auspices at the Academy of Music. His ambition to be a metropolitan manager led him in 1874 to leave the Fourteenth Street Theatre, then called the Lyceum, which had already ruined his uncle, Jacob Grau. At the same time he engaged four companies—Aime's, the Corallie Gifford Opera Boule Company, the Solden English Opera Boule Company, and the great Ristori.

When business proved unsuccessful financially, but by careful financing he soon recovered his strength, and after the dissolution of partnership between himself and Chizzola he successfully managed Rosé, Metushah, the Capoul-Paulin Company, Theo. Judic and Bernhardi.

The partnership with Abbey and Schoeffel, who were wealthy associates together, was begun in May, 1887.

The firm did wonders with many artists, among them Henry Paton, Bernhard, Josie Hoffman, Sarasate, and many others.

To-day Maurice Grau stands among the leaders in his profession, and he has become known throughout the world, and his name is almost indelibly associated with the Metropolitan Opera Co.—one of the greatest financial enterprises that have ever, in this country, been in one man's hands to manage.

Mr. Louis Conrath, assisted by Miss Annunziata Sabini, alto, Mr. Otto Hein, tenor, Signor Guido Parisi, violin, and Mr. Charles Kuukel, piano, gave a Soiree Musicale at Memorial Hall on the 18th ult. The following programme, consisting entirely of the works of Mr. Conrath, was rendered in the most artistic manner by the principals: 1. Piano duet (a) Menuet Molere, (b) Mazurka, (c) Air de Ballet; Messrs. Chas. Kuukel and Louis Conrath. 2. Piano solo (a) Valse Caprice, (b) Au Soir—Nocturne, (c) Polonaise; Mr. Louis Conrath. 3. Tenor solo (a) The Little Maiden, (b) Sweetheart; Mr. Otto Hein. 4. Piano solo (a) Menuet Musical, (b) Berceuse, (c) Duette of the Dryads; Mr. Chas. Kuukel. 5. Violin solo, Liebesleid; Sig. Guido Parisi. 6. Piano solo, Concertstuck in C major; orchestral accompaniment on a second piano by Mr. Chas. Kuukel. 7. Alto solo, Cradle Song; Miss Annunziata Sabini. 8. Piano solo, Schubert, in B flat minor; Mr. Chas. Kuukel; Orchestral accompaniment on a second piano by Mr. Louis Conrath.

The celebrated Spiering String Quartette, of Chicago, will be heard here in three classical concerts, the first of which will take place Tuesday, March 9. Alfred G. Robyn will be the pianist.

Mrs. Nellie Allen Parcell, pianist, and Miss Rose Ford, violinist, gave a recital recently at Carrollton, Ill., and were received with great enthusiasm by a large and cultured audience. The local press declared it the most enjoyable concert ever given there.

E. R. Kroeger gave his second piano recital at the U. M. C. A. Hall on the 12th ult. His programme included numbers by Schubert, Chopin, Wagner and Liszt, and was thoroughly enjoyed by a select attendance. Mr. Kroeger's playing was, as usual, very artistic.

Louis Hammerstein, one of the mainstays of the Liederkreis, gave his accustomed enthusiasm and activity to the getting up of the masked ball which occurred on the 20th ult. It was pronounced the most successful and elaborate ever given by that worthy institution.

Miss Nellie Paulding and her pupils, assisted by Miss Adele McElroy and Master Fayette Ross, gave a piano recital at her residence, 3638 Lucas ave. A very interesting programme was rendered and included: 1. Piano Trio—Waltz, A minor, M. Moszkowski; by Misses Henley, Morley and Paulding. 2. Duets; Grieg, by Misses Pierce and Paulding. 3. The Spinning Song, Wagner-Liszt; by Miss Paulding. 4. Grande Valse Brillante, op. 18, Fr. Chopin; by Miss Ananda Becker. 5. Piano Quartette—Jubel Ouverture, C. M. von Weber; Misses Paulding, A. Becker, Doerr and P. Becker.

The pupils' recital given by Mrs. Nellie Allen-Parcell at Mahler's Hall recently was a surprise to the friends of the scholars. Miss Rose Ford, violinist, and Miss Bertha Winslow, soprano, assisted in making the affair a success.

"As you grow in your art," said Gounod to a young poet, "you will judge the great masters of the past, and not judge the great masters of your time. At your age I used to say 'I'; at twenty-five I said 'I and Mozart'; at forty, 'Mozart and I'; now I say 'Mozart.'"

Beethoven wrote to Czerny concerning his—Beethoven's—opinion of musical instruction. "What sufficiently advanced, do not stop his playing on account of his little mistakes, but only point them out at the end of the piece. He will always follow this system, which quickly forms a musician."

"Here, take my seat, lady," said the little boy on the car, as he sprang from his father's knee and doffed his hat.

The lady looked like a blush rose, the woman giggled, the father signaled the conductor to stop, and a half-dozen men stood up while urging the lady to sit down.

DURING THE PREVALENCE OF LA GRIPPE.

"The following suggestions will be of value at this season. The pains of acute influenza are something indescribable, especially when associated with high temperature. Sharp, darting pains are no more severe than are the dull, heavy, and persistent pains in the muscles and bones which so often

obtain in this disease. Clinical reports verify the value of Antikamnia in controlling the neuralgic and muscular pains, as well as the fever. In fact, Antikamnia may now be called the sine qua non in the treatment of this disease and the troublesome conditions following in its wake.

Relapses appear to be very common, and when they occur the manifestations are of a more severe nature than in the initial attack. Here the complications of a rheumatic type are commonly met, and Antikamnia and salol tablets will be found beneficial. Antikamnia may be obtained pure, also in combination with salol in tablet form.

Monogrammed Tablets mark the most approved form of medication, especially as they insure accuracy of dosage and protection against substitution. The most desirable dose is two five grain tablets, every two hours, until relief is taken. To secure certainty of effect, always crush tablets before taking."—*Medicine Reprints, London.*

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Tone Poem cnaracteristic.

"I chatter over stony ways,
In little sharps and trebles;
I bubble into eddying bays,
I babble on the pebbles." Tennyson.

Julie Rive-King.

Allegretto $\text{♩} = 112$.

Musical score for a piano piece, featuring three systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "cres." (crescendo). The page is numbered 379 at the bottom.

8

mf

Ped. *

Ped. *

Ped. *

Ped. *

8

CREN

Ped. *

Ped. *

Ped. *

Ped. *

8

mf

Ped. *

Ped. *

Ped. *

Ped. *

8

f

Ped. *

Ped. *

Ped. *

Ped. *

8

ff

Ped. *

Ped. *

Ped. *

8

dim.

p

ppp

Ped.

Ped.

Ped.

8

p

ppp

Ped.

Ped.

Ped.

cres.

Ped.

Ped.

Ped.

Ped.

8

p

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

First system of musical notation. Treble and bass staves. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, marked with fingerings (1-5). The bass staff contains a simpler accompaniment. The system is marked *f* (forte). Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Second system of musical notation. Treble and bass staves. The treble staff continues the complex melodic line. The bass staff has a more active accompaniment. The system is marked *cres.* (crescendo) and *rit.* (ritardando). Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Third system of musical notation. Treble and bass staves. The treble staff continues the complex melodic line. The bass staff has a more active accompaniment. The system is marked *And.* (Andante) and *a tempo.* Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. The treble staff continues the complex melodic line. The bass staff has a more active accompaniment. The system is marked *cres.* (crescendo). Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

f *Ped.* ✱

ossia.

Ped. *Ped.* *Ped.* *Ped.* ✱

f *Ped.* ✱

ossia.

Ped. *Ped.* *Ped.* ✱

f *Ped.* ✱

ossia.

Ped. *Ped.* *Ped.* *Ped.* ✱

f *Ped.* ✱

ossia.

Ped. *Ped.* ✱

First system of musical notation. Treble and bass staves. Treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including fingering numbers (1, 2, 3, 4, 5). Bass staff contains a simple harmonic accompaniment. Pedal points are marked with 'Ped.' and a star symbol. A bracket with the number '5' spans the first two measures of the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingering. Bass staff continues the accompaniment. Pedal points are marked. A bracket with the number '5' spans the first two measures of the treble staff. The word 'cres.' (crescendo) is written above the third measure of the bass staff. The word 'rit.' (ritardando) is written above the fourth measure of the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingering. Bass staff continues the accompaniment. Pedal points are marked. A bracket with the number '5' spans the first two measures of the treble staff. The tempo marking 'a tempo.' is written above the first measure of the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingering. Bass staff continues the accompaniment. Pedal points are marked. A bracket with the number '5' spans the first two measures of the treble staff. The word 'cres.' (crescendo) is written above the third measure of the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingering. Bass staff continues the accompaniment. Pedal points are marked. A bracket with the number '5' spans the first two measures of the treble staff.

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano and voice. The piano part consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The piano part features a series of chords and single notes, with some measures containing multiple notes. The voice part is written in a single staff with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the voice staff. The score is divided into four measures, each with a measure rest in the piano part. The first measure has a piano (p) dynamic marking. The second measure has a mezzo-forte (mf) dynamic marking. The third measure has a mezzo-forte (mf) dynamic marking. The fourth measure has a mezzo-forte (mf) dynamic marking. The score ends with a double bar line.

cres.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

cres.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

379-9

8

mf

Ped. *

8

f

Ped. * Ped. * Ped. * Ped. *

8

ff

Ped. *

8

dim.

Ped. *

8

p

Ped. *

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings, crescendo, and piano markings.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and pedaling.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings, crescendo, and presto markings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings, piano, and forte markings.

MAGYAR.

Hungarian Dance.

Johannes Brahms.

Allegro. ♩ 138.

Secondo.

Musical score for Johannes Brahms' Hungarian Dance No. 2, "Magyar". The score is in 2/4 time, key of D major, and consists of 14 measures. It is written for piano with a grand staff (treble and bass clefs). The tempo is marked "Allegro. ♩ 138." and the movement is labeled "Secondo." The dynamics range from piano (p) to fortissimo (f). The score includes various musical notations such as slurs, ties, and fingerings. Pedal markings (Ped.) are present throughout. The piece concludes with a "Cres." (crescendo) and "poco rit." (poco ritardando) section, followed by a "a tempo" section. The score is published by Kunkel Bros. with copyright 1420.

MAGYAR.

Hungarian Dance.

Johannes Brahms.

Allegro. ♩ 138.

Primo.

Allegro. Op. 113. Primo.

Ped. ✱

leggiero.

f marcato.

a tempo.

Opoco rit.

Ped. ✱

Musical notation for a piano piece, labeled "Secondo." and "1420. G." The page contains six systems of music, each with a grand staff (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, *cres.*, and *ff*. Pedal markings "Ped." and asterisks "*" are used throughout. The key signature is G major (one sharp). The piece concludes with the number "1420. G." at the bottom center.

Giocoso.

Primo.

5

The musical score consists of six systems of staves. The notation includes various musical elements such as notes, rests, dynamics (e.g., *f*, *mf*, *cres.*), and fingerings (e.g., 1, 2, 3, 4, 5). Pedal markings (Ped.) are present throughout the piece. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The first system begins with a *f* dynamic and a *Ped.* marking. The second system continues with *f* and *Ped.* markings. The third system introduces a *cres.* marking and a *mf* dynamic. The fourth system features a *f* dynamic and a *Ped.* marking. The fifth system includes a *f* dynamic and a *Ped.* marking. The sixth system concludes with a *f* dynamic and a *Ped.* marking.

Secondo.

p *cres.* *ff*

Ped. *

f

Ped. *

cres. *p leggiero.*

Ped. *

f *Primo.* *p poco*

Ped. *

rit. *a tempo.* *Presto.* *f*

Ped. *

Primo.

7

First system of musical notation. Dynamics: *cres.*, *ff*. Pedal markings: *Pod.*

Second system of musical notation. Pedal markings: *Pod.*

Third system of musical notation. Dynamics: *f*, *leggero.*. Pedal markings: *Pod.*

Fourth system of musical notation. Dynamics: *f*, *marcato.*, *poco rit.*. Pedal markings: *Pod.*

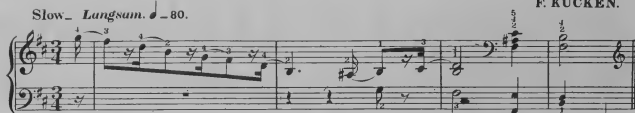
Fifth system of musical notation. Dynamics: *f*, *a tempo.*, *Presto.*. Pedal markings: *Pod.*

THE MAID OF JUDAH.

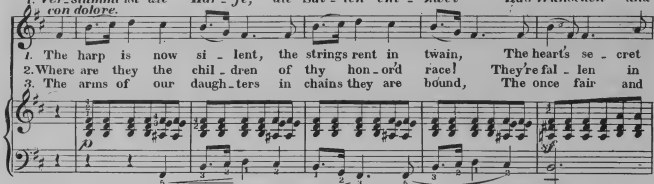
DAS MÄDCHEN VON JUDAH.

F. KÜCKEN.

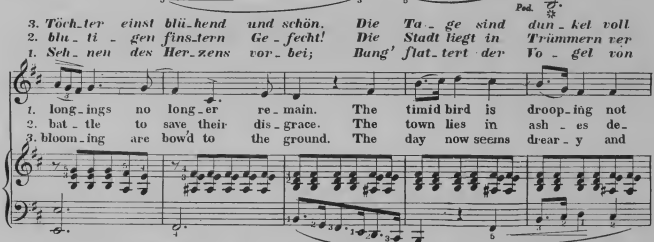
Slow. Langsam. ♩ - 80.



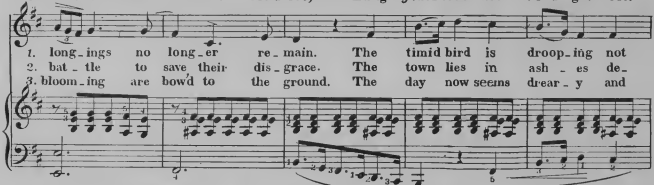
3. Es klir-ret die Ket-te ein wid-rig Ge-tön, Am Ar-me der
2. Wo sind sie die Söh-ne vom al-ten Ge-schlecht! Ge-fül-len in
1. Ver-stummt ist die Har-fe, die Sai-ten ent-zwei Das Wünschen und
con dolore.



1. The harp is now si-lent, the strings rent in twain, The heart's se-cret
2. Where are they the chil-dren of thy hon-ored race! They're fal-len in
3. The arms of our daugh-ters in chains they are bound, The once fair and



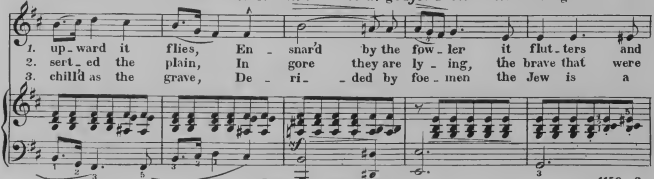
3. Töch-ter einst blü-hend und schön. Die Ta-ge sind dun-ke-l voll
2. blu-ti-gen fins-tern Ge-fecht! Die Stadt liegt in Trümmern ver-
1. Seh-nen des Her-zens vor-bei; Bang' stat-tert der Vo-gel von



1. long-ings no long-er re-main. The timid bird is droop-ing not
2. bat-tle to save their dis-grace. The town lies in ash-es de-
3. bloom-ing are bowd to the ground. The day now seems drear-y and



3. Grau-en die Nacht In Knecht-schaft des Fein-des der Ju-de ver-
2. wai-set das Thal Er-füllt von der blu-ig Er-schla-gt-
1. Net-zen um-stellt Stirbt hin wenn Ge-fes-selt der Jü-ger-
n



1. up-ward it flies, En-snar'd by the fow-ler it flut-ters and
2. sert-ed the plain, In-gore they are ly-ing, the brave that were
3. child as the grave, De-ri-ded by foe-men the Jew is a

3. lacht. O Fa - ter-land süß, O Fa - ter-land mein! Könnst 3
 2. Zahl. O Fa - ter-land süß, O Fa - ter-land mein! Wann
 1. hält. O Fa - ter-land süß, O Fa - ter-land mein! Wann

con espress.

1. dies. O Fa - ther-land dear, O Fa - ther-land mine I
 2. slain. O Fa - ther-land dear, O Fa - ther-land mine 0
 3. slave. O Fa - ther-land dear, O Fa - ther-land mine The

poco ritenuto *A*

mf

Ped. *P Ped.*

3. nur im To - de ver - ei - net dir sein! O Fa - ter-land
 2. wird dir Je - ho - va ein Ha - che - gott sein! O Fa - ter-land
 1. wirst Du doch wie - der die Ruh - stätt mir sein! O Fa - ter-land

sempre cres. con molto passione.

1. ne'er shall re - pose on thy bo - som a - gain, O Fa - ther-land
 2. when will Je - ho - vah to vengeance in - cline! O Fa - ther-land
 3. grave will u - nite us I then shall be thine. O Fa - ther-land

dim.

f

3. süß, O Fa - ter-land mein! Könnst ich nur im To - de ver -
 2. süß, O Fa - ter-land mein! Wann wird dir Je - ho - va ein
 1. süß, O Fa - ter-land mein! Wann wirst Du doch wie - der die

1. dear, O Fa - ther-land mine, I ne'er shall re - pose on thy
 2. dear, O Fa - ther-land mine, O 'when will Je - ho - vah to
 3. dear, O Fa - ther-land mine, The grave will u - nite us I

dim.

f *cres.* *ff* *p* *poco ritenuto*

Ped. *Ped.* *Ped.*

3. ei - - - net mir sein!
 2. Ha - - - che - gott sein!
 1. Ruh - - - stätt mir sein!

1. bo - - - som a - gain,
 2. ven - - - geance in - cline!
 3. then - - - shall be thine.

a tempo

Ped. *Ped.* *Ped.* *P* *Ped.* *Ped.*

ZETA PHI MARCH.

3

Revised by the author.

J. L. Hickok.

Tempo di marcia $\text{♩} = 120$.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Tempo di marcia' with a quarter note equal to 120 beats per minute. The score is divided into five systems, each with a piano (right) and bass (left) staff. Dynamics include *f* (forte), *dolce* (dolce), and *cresc.* (crescendo). Pedaling is indicated by 'Ped.' with a star symbol. Fingering numbers (1-5) are provided for many notes. The score includes various musical notations such as slurs, ties, and articulation marks. The first system ends with a repeat sign. The second system includes a *dolce* marking. The third system includes a *cresc.* marking. The fourth system includes a *cresc.* marking. The fifth system includes a *cresc.* marking. The score concludes with a final chord.

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Trio.

First system of musical notation (Trio). The right hand features a melodic line with various fingerings (e.g., 4, 5, 5, 1, 5, 1, 4, 2, 3) and articulation marks. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by "Ped." and asterisks (*).

Second system of musical notation. The right hand continues the melodic development with fingerings like 4, 5, 5, 1, 5, 1, 4, 2, 4. The left hand accompaniment includes a *mf* (mezzo-forte) dynamic marking. Pedal points are marked with "Ped." and asterisks.

Third system of musical notation. The right hand features a more active melodic line with frequent sixteenth-note passages, with fingerings such as 1, 3, 3, 2, 5, 4, 6, 3, 1, 3, 3, 2, 5. The left hand accompaniment consists of sustained chords. Pedal points are indicated by "Ped." and asterisks.

Fourth system of musical notation. This system continues the melodic and harmonic patterns established in the previous systems, with similar fingerings and articulation. Pedal points are marked with "Ped." and asterisks.

Fifth system of musical notation. The right hand has a melodic line with fingerings like 3, 3, 4, 5, 5, 1, 5, 1, 5, 1, 4, 2, 3. The left hand accompaniment includes a *f* (forte) dynamic marking. Pedal points are marked with "Ped." and asterisks.

Sixth system of musical notation. The right hand continues with a melodic line featuring fingerings such as 3, 3, 4, 5, 5, 1, 5, 1, 5, 1, 4, 2, 4. The left hand accompaniment includes a *mf* dynamic marking. Pedal points are marked with "Ped." and asterisks.

First system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped.

Second system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped.

Third system of musical notation. Treble and bass staves. *dolce.* marking above the treble staff. Pedal markings: Ped., Ped., Ped., Ped., Ped.

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped.

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped.

Sixth system of musical notation. Treble and bass staves. *cres.* marking above the treble staff. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped.

SEVILLE.

SPANISH DANCE. ~~~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. No 2

Moderato. ♩ = 132.
Con sentimento.

The musical score is written for piano and bass. It features five systems of staves. The first system includes a piano introduction with a 'Ped.' marking. The second system continues the melody with various fingerings and a 'Ped.' marking. The third system introduces a 'mf' dynamic and includes a 'Ped.' marking. The fourth system features a 'Ped.' marking and a 'cres. mf' marking. The fifth system concludes the piece with a final chord and a fermata. The score is marked with 'Ped.' (Pedal) throughout, indicating when to use the sustain pedal.

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1393-4

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4). The bass staff provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' and a star symbol below the staff.

Second system of musical notation, continuing the piece. It includes a treble and bass staff with complex melodic and harmonic structures. Pedal points are marked with 'Ped.' and a star symbol.

Third system of musical notation, showing further development of the musical themes. The notation includes a treble and bass staff with detailed melodic lines and harmonic accompaniment. Pedal points are indicated by 'Ped.' and a star symbol.

Fourth system of musical notation, featuring intricate melodic passages and harmonic textures. The system includes a treble and bass staff with various musical notations. Pedal points are marked with 'Ped.' and a star symbol.

Fifth system of musical notation, concluding the page. It contains a treble and bass staff with final melodic and harmonic statements. Pedal points are indicated by 'Ped.' and a star symbol.

[illegible]

Musical score for "The Rose Tree" in 2/4 time. The score is written for a grand piano (G-clef and F-clef). The key signature has one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The piece consists of 12 measures. The first measure is marked with a "Ped." (pedal) and a "6". The second measure is marked with a "12". The third measure is marked with a "Ped." and a "6". The fourth measure is marked with a "Ped." and a "6". The fifth measure is marked with a "Ped." and a "6". The sixth measure is marked with a "Ped." and a "6". The seventh measure is marked with a "Ped." and a "6". The eighth measure is marked with a "Ped." and a "6". The ninth measure is marked with a "Ped." and a "6". The tenth measure is marked with a "Ped." and a "6". The eleventh measure is marked with a "Ped." and a "6". The twelfth measure is marked with a "Ped." and a "6".

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The piano accompaniment consists of chords and single notes, often marked with "Ped." (pedal) and "1" or "2" indicating fingerings. The key signature has one sharp (F#), and the time signature is 2/4.

Musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), and *cres.* (crescendo). Pedal markings "Ped." with a star symbol are placed below the bass staff of each system. Fingering numbers (1-4) are indicated above many notes. The piece concludes with a final "Ped." marking and a double bar line.

Merrily I Roam.

3

(ZIGEUNERLEBEN.)

WALTZ.

Words by

Harry B. Smith

German

E.A. Zuendt.

Music by

Geo. Schleiffarth

Moderato. ♩ - 92. 4 3 5

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. *or thus* Ped. * Ped. Ped. *

Quasi recitativo.

Mit der Gui.tar zieh lustig ich hin. aus,

Streife froh

Land ein, Land aus;

In

With cas. ta. net, gui. tar and tambourine

Roam I through

the woodland green,

And

Ped. 689 - 8 * Ped. * Ped. *

4
meinem dunklen Haardergoldschmuck klingt, rings um meine Grüns - se brängt! Ah! Le - ben,
crêsc.

tinkling bright coins sparkling in my hair, Tell my com - ing here and there. Ah! Life so

siiss, froh und frei! In dem Land ü - berm Strand Zi -
sweet, gay and free. On the sea, o'er the lea Yes,

- geunermädchen ist be - kannt! O die Welt, die Welt ist schön!
gip-sy life is gay and free. All the world belongs to me,

Tempo di Valse. 80 Vo - gel - gleich flieg' ich aus,
Like a bird do I roam,

Tempo di Valse. 80

Su - che mir im Wald mein Haus,..... Fühl' das Herz..... mir so 5.

Na - ture's fair - est nooks my home..... With a heart..... light as

leicht..... Je - des Leid ist weg - ge - scheucht!..... In dem Land.....
mf

air..... Hap - py aye and free from care..... By the sea.....

ü - ber'm Strand..... Da bin ich rings um be - kannt..... Wo ein
cresc.

o'er the lea..... All are known a - like to me..... As I

Lächeln mir blüht, Da er - klingt mein frohes Lied! O Le - ben, so süß, so frei!.....

wander a long, oft I trill a mer - ry song Ah! Life is so sweet and free.....

Ped.

Giocoso.

Tra la la la la la la la la Tra la la la la la la la la

Giocoso.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

Ze - phyr leicht beschwingt Dufte Grösse bringt. Wo's ringsumher blühet und glänzt.

Ze - phyr light that blow, *Flowrets* bright that grow, All have welcome and greeting for me,
 Tra la la la la la la la la Tra la la la la la la la la

cres.

Tra la la la la la la la la Tra la la la la la la la la

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

Ze - phyr leicht beschwingt Dufte Grösse bringt. Wo's ringsumher blühet und glänzt.

Ze - phyr light that blow, *Flowrets* bright that grow, All have welcome and greeting for me,
 Tra la la la la la la la la La la Tra la la la la la la la

cres.

Deciso.

mf f sf

Ped. Ped. Ped. Ped. Ped.

Mir läch . elt aus dem

The brook's bright glass says

Ped. Ped. Ped.

Nach mein Bild, Mir läch . elt man . cher Mund;..... Der Wind mit

that' I'm fair, And lips have said so too..... I see my

Ped.

mei . nen Lo . cken spielt Manch Aug' thut Lie . be kund Doch

wav . ing, ra . ven hair, My eyes of dus . ky hue..... But

Ped. Ped.

8 weint! Ich will sie ken - nen nicht, Will noch manch schö - nen Tag

love I know not, Nor would know for man - y, man - y a day.....

..... Mich freu - en im lie - ben Son - nen - licht So lan - ge mir's so hold sein

No, bet - ter be blithe and gay and free, And glad - ly will I while I

mag

Die Sai - te klingt!

may..... The life I love,

Das Vög - lein singt, Das Blüm - chen, es winkt: Halt!.....

The birds a - bove All whis - per to me: stay.....

Tempo 19

Vo - gel - gleich flieg' ich⁹

Like a bird do I

Tempo 19

aus, Su - che - mir im Wald mein Haus, Fühl das Herz.....

roam Na - tures fair - est nooks my home..... With a heart.....

... mir so leicht Je - des Leid ist weg - ge - scheucht In dem

light as air Hap - py aye and free from care By the

Land ü - ber'm Strand Da bin ich rings um be - kann Wo ein

sea o'er the lea All are known a like to me As I

10 Lächeln mir blüht Da er- klingt mein frohes Lied! O Le-ben, so süß so frei! O so

wan-der a long oft I trill a mer-ry song Ah! life is so sweet... and free is so

Ped.

froh und frei..... O Le-ben, so froh und frei..... Wo ein
cres.....cen.....do *ff*

gay and free..... Ah life is so gay and free..... As I

cres......*cen.*.....do *ff*

Lächeln mir blüht Da er- klingt mein frohes Lied O Le-ben, so süß.... so

wan-der a long, oft I trill a mer-ry song Ah! life is so gay.... and

Ped.

frei, So froh und frei, So froh und frei!.....

free, so gay and free, so gay and free.....

ff *ff* *f* *f* *f* *f*

MAJOR AND MINOR.

Many teachers just play the lesson over for the pupil and then say (like Bach): "It must sound only like this." This is sufficient for advanced pupils only; for all others much more instruction is in the essay, viz., what to do in order that it may "sound like this."

It is also a good idea to allow advanced pupils to take up a piece and work it up entirely to the best of their ability, until they play it correctly, in their own estimation, until they do not see anything more in it; then let the teacher's judgment and experience exert their influence upon the work. During the first year, the teacher should play nearly every thing over repeatedly. —*L. Kodak*

Mlle. Antoinette Trebelli, daughter of the famous Mme. Trebelli-Bettini, arrived from Australia a short time ago at San Francisco, for a fortnight's rest before beginning an American concert tour. She has a soprano voice, which is said to be notably good. She has just completed a tour of Cape Colony, Natal, the Transvaal, Tasmania, South Australia, New South Wales, Queensland and New Zealand. Mlle. Trebelli's mother, whose voice was a superb mezzo soprano, and whose comparatively early death is well remembered, was one of the best known opera singers who ever came to this country. Mlle. Trebelli's real name was Zelia Gilbert, and she was born in Paris in 1858. Her debut was made at Madrid, where she sang Zita to the *Almaviva* of Signor Mario, in "Il Barbiere di Siviglia." She made her London debut in 1882 as *Orsini* in "Lucresia."

We lack the folk-song, the home music, instilling into children from their boyhood a love of music. Since this lack of home music is so pronounced, there must be compensation for it in some way, says the *Song Journal*, and there will be, but the question is as to the quality of the music. It is an instinct of childhood and of happiness to express itself in music; so the laborer whistles the questionable street song, the child sings the kindergarten songs, while the sister sings the music she is taught in the higher school grades. The point is, are these songs in general of a standard high enough above the common street-songs to warrant a hope for the sufficient advance of musical culture through this, its most powerful agent?

Courtesy between teacher and pupil is an excellent thing to maintain as an exchange, even when the pupil is given up or the teacher changed. A gracious recognition by a teacher of the improvement a former pupil is making under another teacher is always appreciated by the pupil and the teacher. nor should a pupil neglect to acknowledge all that was good in the instruction and criticism he has received from a former teacher. It is well in the olden time that musical people were a jealous lot; indeed, they were called narrow-minded—didn't know anything outside of music, etc. If that was ever true, it does not appear to be true these good days. Musical people are very friendly with each other. There is much *esprit de corps*; in fact, they are really becoming classier like the other folks. The many musical conventions and summer music-schools held at this all good fellow-ship.

According to Jean Kleczynski, the following are the chief practical directions as to expression which Chopin often repeated to his pupils: "A long note is stronger, as is also a high note. A dissonant is stronger, and equally so, a note which is the ending of a phrase before a comma or stop is always weak." If the melody ascends, one plays crescendo; if it descends, decrescendo. Moreover, notice must be taken of *natural accents*. For instance, in a bar of two, the first note is strong, the second weak; in a bar of three, the first strong, and the two others weak. To the smaller parts, the same directions will apply. Such, then, are the rules, the exceptions are always indicated by the authors themselves."

In Italy, as elsewhere, the most popular of Wagner's operas is "Lohengrin," which has so far had 809 performances. "Tannhauser" has had 169; "Die Walkure," 77; "Parsifal," 72; "Tristan und Isolde," 46; "Meistersinger," 25; "Götterdämmerung," 23. His two greatest works—"Siegfried" and "Tristan"—are as yet unknown in Italy (or unmusical) Italy.

CLARENCE EDDY.

It would be difficult to name a distinctively American artist of any period who has more worthily borne the banner of American musicianship through the crisis and even to the present day than Clarence Eddy. He has Mr. Eddy during his recent sojourn abroad; impossibly, perhaps, to specify one whose abilities and achievements could command more attention or reflect a brighter lustre upon the musical progress and development of his own country.

Mr. Eddy's appearances in connection with musical events of marked prominence in Paris, Berlin, Rome, Milan, London, and other European capitals, together with the exceptionally flattering recognition accorded him by the illustrious American musician and artist, is a matter of history—a matter for Americans to be proud of.

Already a musician of extraordinary knowledge and breadth, the possessor of probably the most extended and varied repertory within the grasp of any living organist, Mr. Eddy's acquisitions during the past three years inevitably have so broadened the scope of his work that his present tour takes on the character of a musical episode of dignity and importance.

Mr. Eddy's recent playing in St. Louis was a great musical treat, and won him a host of admirers.

DESCRIPTION OF THE GRAND ORGAN

In New Shaare Emeth Temple.

BUILT BY GEO. KILGEN & SON.

The Organ is built in two organ chambers on the right and left of the pulpit platform, thirty-five feet apart, with the two extreme ends seventy-eight feet apart. The Key Desk is placed in the centre of the choir loft over the organ, and is connected by distances from the two Organ Chambers. The Organ Chambers are each eighteen feet wide, twelve feet deep and twenty-three feet high.

There are two large bellows of ample capacity and a large reservoir made upon the most approved plans from the finest materials, with care and attention to the smallest detail, operated by two electric motors. The Wind Pressure varies from three to eight inches. The Wind Chests are Kilgen's Tubular Pneumatic with separate valves for each and every pipe.

The Action is Kilgen's Tubular Pneumatic, which connects the key desk with the Organ, by means of tubes, averaging fifty feet in length, which are placed under the floor of the choir loft.

The possibilities for registration on this Organ are infinite.

The specifications are by Prof. A. I. Epstein, and are so comprehensive in tonal qualities that many charming orchestral effects can be obtained, the position of the two Organ adding very materially to this end.

SPECIFICATION.

Organ of Manual and Pedal, 61 Notes.
Pedal compass CCO to F, 30 Notes.
80 Stops and Pedal Movements.

GRAND ORGAN.

- | | |
|-----------------------------------|------------------------------|
| 1 Double Open Diapason, 16 feet. | 15 Lieblich Gockels, 8 feet. |
| 2 Open Diapason, No. 1, 8 feet. | 16 Octave, 4 feet. |
| 3 Open Diapason, No. 2, 8 feet. | 17 Flute Harmonica, 8 feet. |
| 4 Viol. d'Amboise (bells) 8 feet. | 18 Octave quinte, 2 1/2 in. |
| 5 Flute, 8 feet. | 19 Flute, 8 feet. |
| 6 Doppel Flute, 8 feet. | 20 Mixtura, 4 ranks. |
| 7 Clarinet, 4 feet. | 21 Trumpet, 4 feet. |

SWELL ORGAN.

- | | |
|-----------------------------|------------------------------|
| 18 Bourdon Bass, 16 feet. | 23 Stopped Diapason, 8 feet. |
| 19 Bourdon Treble, 16 feet. | 24 Violina, 4 feet. |
| 20 Open Diapason, 8 feet. | 25 Piano Traverso, 4 feet. |
| 21 Violin, 4 feet. | 26 Flauto, 4 feet. |
| 22 Anoline, 4 feet. | 27 Cornet Solo, 3 rank. |
| 23 Quintadine, 8 feet. | 28 Bassoon, 8 feet. |
| | 29 Vox Humana, 8 feet. |

CHOIR ORGAN.

(Enclosed in separate wall box.)

- | | |
|---------------------------|---------------------------------|
| 31 Contra Gamba, 16 feet. | 36 Wald Pipe, 4 feet. |
| 32 Open Diapason, 8 feet. | 37 Flute Harmonica, 8 feet. |
| 33 Clarinet, 4 feet. | 38 Clarinet-Pagotta Bass, 8 ft. |
| 34 Clarabella, 8 feet. | 39 Flute, 8 feet. |

PEDAL ORGAN.

- | | |
|---|-------------------------------|
| 40 Double Open Diapason, 16 ft. | 43 Bass Flute, 8 feet. |
| 41 Bourdon, 16 feet. | 44 Violoncello, 8 feet. |
| 42 Grand Quint, 12 feet. | 45 Trombone, 16 feet. |
| 43 Manual Completer (Platons between Manuals) | 46 Cornet, 8 feet. |
| 44 Completer, swell to Great. | 47 Completer, swell to Choir. |
| 45 Completer, Choir to Great. | |

MECHANICAL REGISTERS.

- | | |
|--|--------------------------------|
| 46 Completer, swell to Pedal. | 47 Completer, swell to Choir. |
| 47 Completer, Great to Pedal. | 48 Tremolo to swell Organ. |
| 48 Right Combination Pistons to Great Organ Operating. | 49 Tremolo to Choir Organ. |
| 49 Full Great Organ. | 50 Tremolo to Pedal Organ. |
| 50 Stops No. 1 to 12. | 51 All feet stops except Read. |
| 51 Stops No. 13 to 24. | 52 Stop No. 1. |
| 52 Stops No. 25 to 34. | 53 Stop No. 2. |
| 53 Full Swell Organ. | 54 Stop No. 3. |
| 54 Stops No. 35 to 48. | 55 Stop No. 4. |
| 55 Stops No. 49 to 61. | 56 Stop No. 5. |
| 56 Stops No. 62 to 72. | 57 Stop No. 6. |
| 57 Stops No. 73 to 80. | 58 Stop No. 7. |
| 58 Stops No. 81 to 88. | 59 Stop No. 8. |
| 59 Stops No. 89 to 96. | 60 Stop No. 9. |
| 60 Stops No. 97 to 104. | 61 Stop No. 10. |

PEDAL MOVEMENTS.

- | | |
|-----------------------|--|
| 61 Forte Great Organ. | 70 Mezzo Pedal Organ. |
| 62 Forte Swell Organ. | 71 Piano Pedal Organ. |
| 63 Forte Swell Organ. | 72 Reversible Pedal to operate No. 60. |
| 64 Piano Swell Organ. | 73 Balance swell Pedal to swell Organ. |
| 65 Forte Pedal Organ. | 74 Balance swell Pedal for Choir. |

Henri Marteau, the celebrated violinist and Mlle. Chamrille, the eminent composer, will tour the United States next fall, under Henry Wolfsohn's management. Chamrille will be heard in piano recitals, and she will also play her own compositions with large orchestral organizations. She will be accompanied by a young French singer.

The Jesse French Piano and Organ Co., corner of 10th and Olive streets, have done in the music business for many years. They have handled most of all the leading makes of pianos in America, and find that the Starr Piano is the one which is most popular, stands so well in time and gives their patrons so little expense to keep in order, that they most heartily recommend it to anyone who want a good, durable, sweet-toned instrument. They also keep a full line of other leading makes of pianos and organs, which they often loan for cash, or on easy payments. Before purchasing, they ask you to call and examine the large and varied assortment of pianos and organs at their ware rooms, or write for prices and terms.

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